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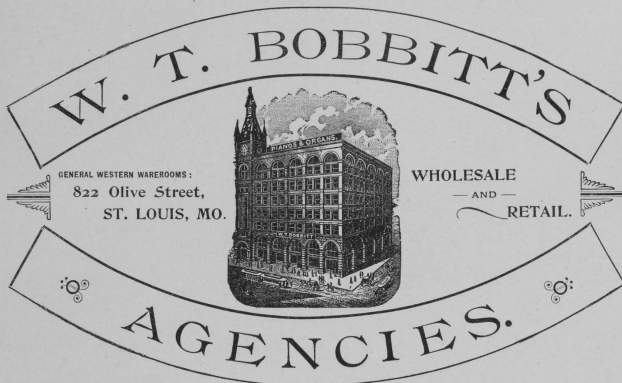
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PIANOS

MAJOR AND MINOR.

The famous pianist, Madame Annette Esipoff Leschitzky, has been appointed music-teacher at the Conservatoire of St. Petersburg, where her husband is the well-known chief professor.

Miss Olga Bull, the eldest of the three children of the famous violinist, has gone on the stage. Her debut was made at the Brooklyn Park Theatre, in "Prince Fro Tem." She has devoted considerable time to cultivating her voice for light opera.

Conductor Sousa, whose band played at the St. Louis Exposition, has under way the formation of a concert band of an international character. He is arranging with a Berlin syndicate to perfect the organization, and a representative of the syndicate is en route from Berlin to complete the details.

Mme. Lamperti, widow of the celebrated teacher of singing, will reside in London next season.

Sousa has made a two years' contract with the Exposition Management. One of the pleasant features of his recent engagement was the presentation to him of a magnificent badge, a marked recognition of his abilities as a musician and leader.

One of the noteworthy books recently published is "Health Talks with Singers and Speakers," by Whitfield Ward, A. M. M. D., ten years surgeon to the Metropolitan Throat Hospital and author of several works pertaining to singing and the throat. The book in question contains nearly 60 pages and is fully illustrated. It is well worthy the study of any one caring for the health of the vocal organs and desiring to ascertain whether or not he is being properly taught. It is priced 25 cents, and may be had of the author and publisher, 128 East 36th Street, New York, N. Y.

Masegni will shortly enter the ranks of the playwrights with a drama, "Teodossio."

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There has just come to our notice a book entitled "The Pianist's Art," by Adolph Carpe, which proves a really important addition to piano literature. The technical and aesthetic phases of the piano are treated by Mr. Carpe in a most interesting and masterly manner. There is not a chapter in the book that will not well repay the ambitious student of music. It is neatly bound in cloth and is published by Lyon & Healy of Chicago. We heartily recommend the work to all students and teachers.

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Patrons will please remember that all pieces appearing in the Review are direct from the original sheet music plates, and are published also in separate form, so that every one can be had if any music dealer, or direct of the publishers, Kunkel Brothers, 617 Olive Street.

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IMPORTANT ANNOUNCEMENT.

TO OUR SUBSCRIBERS.

We begin in this number the publication of Kunkel's Piano Pedal Method, which has created the greatest interest in the musical world. To ambitious teachers and students of the piano this will be a most welcome announcement, for of the essential factors in artistic piano playing pedaling is the least understood.

Kunkel's Piano Pedal Method sets forth in a clear and concise manner the relations of the pedal to piano playing, and takes the student through a practical course of pedaling, so that he is enabled to become a thoroughly artistic performer. No pianist is great now-a-days by mere piano playing; the results attained by him are through the proper and artistic use of the pedal. The importance, therefore, of the pedal is obvious, and of all subjects least touched upon the use of the pedal was one.

To the ambitious professional or amateur this work is worth its weight in gold. It fills a want long recognized, but never adequately filled. It will be complete in three numbers, costing nine dollars.

This is only one of the twenty-five or more important features to be offered during the year 1894 in the *MUSICAL REVIEW*. It will be well, therefore, for all whose subscriptions now expire, to renew them at once. The music that appears during the year in the *MUSICAL REVIEW* could not be bought in separate form at less than one hundred dollars. It forms a valuable library of the best music, and keeps one acquainted with new compositions of the best masters. If you would do your friends a good turn, have them subscribe to the *MUSICAL REVIEW*.

Mendelssohn's Extraordinary Talent.

Of Mendelssohn's extraordinary talent no one familiar with his music, say an exchange, could entertain a doubt. Few men could have composed in their youthful days so charmingly perfect a tone-picture as the *Overture to a Midsummer Night's Dream*, or in their maturer years such oratorios as *Elijah* and *St. Paul*. The melodious *Songs without Words* are familiar in every drawing-room, and the partsongs of every club. Orchestral theory, Mendelssohn was so perfect a master as almost to be his servant—a paradox easily to understand. But some one condensed a deal of wisdom when he remarked, "Mendelssohn never forgot he was a gentleman." Surely one may be a gentleman and forget it, and the conscious thought of being one is no advantage. With all the spontaneity which was, to a remarkable degree, a characteristic of Mendelssohn's music, it never soared, it never rose above its human source as though inspiration had lifted the composer above his every-day self and every-day life,—unless this be suggested once or twice in his oratorios,—certainly it does not appear in either of his symphonies. His music, as a whole, was beautiful and *sui generis*; and the world has enjoyed it, as it will continue to enjoy it for years to come, but one Mendelssohn is quite enough. The great lack in his works is the profound undertone which sorrow and trial alone can give, and which Mendelssohn, fortunately (?), circumvented as he was, never knew. To be "made perfect through suffering" is the price which every genius has to pay, and without which perfection never is approached. We are all ready to be great; but who is ready to become so?

THE DECKER BUILDING.

We grace our REVIEW this month with a picture of the magnificent new building just erected on Broadway, New York, by the world-renowned piano firm, Decker Brothers.

It is the source of attraction to thousands of people who daily pass it. All summer, as it grew to completion by the skillful co-operation of hundreds of workmen, and as the fascinating touches were seen, ordinary interest intensified, and men and women carried their necks from carriage and horse car and sidewalk, and even came blocks out of their way to note its progress.

At the moderate height of eleven stories the upward tendency stopped; for the ambition of the Decker Brothers was not to see how high they could build, but to erect a thoroughly substantial and convenient edifice that should serve them well as offices and warehouses. The building is located in the business heart of the city, and stands a monument to the well merited success of Decker Brothers and their superb piano.



If a man placed in Union Square were asked which of all the buildings before him was far and beyond all others by reason of its attractiveness, its richness of design and materials, and its evident solidity of construction, and would compel him to say, "The Decker Building." Its beautiful facade of stone and buff terra-cotta from bottom to top is covered with an intricate lace-work of arabesques, executed with great brilliancy and delicacy. Projecting balconies and cornices alternate with arched and recessed windows faced by colonnades. Each story displays a different and pleasing artistic treatment. The culmination of picturesque effect is reached in the delightful minaret tower, whose winding balconies and columned windows and Moorish dome are indeed most striking. In short, the Decker Building is to Union Square what the marvelous Garden Tower is to Madison Square—easily the first object of interest. A closer inspection will prove the soundness of first impressions. Steel and iron enter largely into its composition. Great iron pillars, resting on deep stone foundations, and placed, not where convenience dictated, but where they were needed, show that the architect appreciated the first principle of construction—stability. Metal braces and grills in original patterns are numerous. There is no evidence of useless ornamentation, but the richly finished entrances, the polished mosaic hallways, the marble stairs, and the solid oak trimmings

on every floor denote that the Decker Brothers have been generous to an unusual degree. All the materials used and the workmanship employed were plainly of the very best.

The Decker Brothers have exemplified the fact that musical industries keep pace with others, and in a manner that brings them great credit.

The Story of Mozart's Requiem.

The last work of Mozart, says an exchange, was a fitting close to the tragedy of his life. One cannot read the oft-told tale of the "Requiem" without a sympathetic tear. The light of eloquent facts has long since dissipated the atmosphere of mystery that hung over it for so long a time. We know now that it is to the vanity of man willing to make his wife's death the occasion for posing before the world in borrowed plumes as a musical composer that we owe this immortal funeral hymn. With Mozart's extreme susceptibility, heightened by his failing health and his dark outlook, it is not strange that the somber and unknown messenger who appeared before him to order a requiem for a nameless friend, seemed to foreshadow his own doom. Haunted by this conviction, he rallied all his drooping energy for this final work. "I wish to condense in it all my art, all my science," he writes to his wife, "and I hope that after my death my enemies, as well as my friends, may find in it instruction and a model." He was interrupted in the midst of it by an order to write an opera for the great festival at Prague. "La Clemenza di Tito" was written and put on the stage in eighteen days; then Mozart returned to his task. He was pursued by the idea that he had been poisoned, and in order to divert his mind his wife took away his work. His spirits revived a little, and after a few days of repose he called for his music again. To a friend, probably Don Ponce, who came to sustain his courage, he wrote a note in Italian, the last we have from his hand:

"I would willingly follow your counsel, but how can I do it? My mind is struck, and I cannot dispel the image of that unknown man. I see him continually before me; he presses me, he pursues me without ceasing, and urges me to composition in spite of myself. When I wish to stop, the repose falters and harrasses me more than the work. Most I say it! I regard the future without fear or terror. I feel that my hour is about to strike. I touch the limits of my life. I am going to die before having enjoyed the fruits of my talent. Yet life is so beautiful! My career opened under such happy auspices! Alas! one cannot change his destiny. No one here is master of his fate, and I resign myself. It will be as it pleases God; as for myself, I must finish my funeral hymn."

Into this exalted work he breathed the last flame of his divine genius. In the hymn of death, the sorrows, the longings of his life found voice. Who can listen to the sublime and heart-rendering strains of the "Lachrymosa" without feeling that beneath the prayer for pity is the cry of a suffering human soul? It is the prayer of the world translated into a form of everlasting beauty by one who adds to the divination of a poet a subtle something born of individual facts.

In the intervals of fever and delirium Mozart still works at the "Requiem," giving directions also to Süssmayr as to its completion. * * * While the public at Vienna was wild with enthusiasm over the "Magic Flute," Mozart followed the nightly performance in his bare little room with a watch beside him, counting the fast-fleeting moments as the play went on. "Ah! Sophie," he said to his sister-in-law, whom he had thoughtfully asked to stay with Constantine the last night of his life, "did I not tell you that I was writing the 'Requiem' for my own funeral?" A few hours before the end he joined the friends at his bedside in singing the parts already finished. At the "Lachrymosa" he began to weep, and could sing no more. He died with the score beside him.

HANDEL.

Handel's orchestration, naturally enough, sounds scanty to modern ears. The balance of the orchestra was very different in his time from what it is now; some wind instruments, such as the clarinet, not being yet in use, while others were then employed in greater numbers; and some stringed instruments were included that are now obsolete. The wind instruments were certainly more prominent in the band than they now are. He used the harpsichord (oboes) freely, and with a particular affection for them, and sometimes employed them in large numbers, as a "wind band" in the "Fireworks Music," etc. He made in fact abundant use of all the materials at his command, and in his own day was considered by some as noisy and even sensational. It is said of him that he has been known *sing for a concert*, and *play for a concert* (at a later time); and there is extant a caricature of him, by Goupy, representing him at the organ, with a boar's head on his shoulders and enormous tusks (alluding to his passionate tenor); the room is strewn with horns, trumpets and kettle-drums; in the background are visible a donkey braying, and a battery of artillery which is fired by the blazing music of the organist.

It is well known that Mozart re-instrumented much of the oratorio "The Messiah," to suit the more modern orchestra; and he, as well as Mendelssohn, Franz and other musicians, has written similar additional accompaniments to several of the other oratorios and cantatas. Among these may be mentioned Mendelssohn's additions to "Israel in Egypt," Mozart's to "Alexander's Feast," "Aeolus and Galatea," and "Ode for St. Cecilia's Day." Mendelssohn in his early years also rescored "Aeolus and Galatea" and the *Dettingen Te Deum*. Others, Dr. Ferdinand Hiller, G. A. Macfarren, Sir Michael Costa, Sir Arthur Sullivan, and last and best of all, Robert Franz, have at various times employed their pre-eminent talent, not to say genius, in modernizing the accompaniments of some of the works of the older masters. The notable ones of Franz, besides those to "The Messiah," are his supplementary accompaniments to Bach's "Passion According to St. Matthew," Handel's "L'Allegro" and "Jubilate."

But it is as a vocal, and above all as a choral, writer that Handel is supreme. No one ever developed the resources of the chorus as he did; and his compositions of this class remain to this day unapproachable. No one, before or since, has so well understood how to extract from a body of voices such grand results by such artfully simple means as those he used. As an example of broad effect with science, the chorus "Envy! Eldest Born of Hell" in "Saul" may be mentioned. On the uncoloured hearer this produces the impression of a free composition in the rondo form with a strongly contrasted second strain, and a very remarkable and telling accompaniment. Each phrase seems suggested by the words that are sung; while, in fact, the voices move in strict canonie imitation on a ground bass, which, itself one bar in length, recurs at the outset sixteen times without intermission. As a specimen of descriptive choral writing, the grand choral of choruses in "Israel" and in "Solomon" are unequalled. Handel's songs, though conventional in form, are so varied in idea, so melodious and so vocally expressive, that it is difficult to believe, as has been affirmed by J. Matheson, teacher, composer, conductor and writer, and a contemporary of Handel, that the composer of "The Messiah" in his early years, though untried as a contrapuntist, was deficient in melody. On the contrary, it must always have been present within him, bubbling up like a pure and inexhaustible mountain rill. Still it is quite likely that the influence of Keiser and of Steffani was a powerful factor in its development. It is nearly certain, too, that of his experience, Italian music and singers, and his long career as an Italian composer, had the effect of inducing his subsequent treatment of sacred subjects, leading him to give to the words their natural, dramatic expression, and to over-step the bounds of stiff conventional formality.

Handel has been accused both of appropriating the themes of others and of plagiarism. So far as the first claim is concerned—admitting it to be true—the greater part of the music he "adapted" was, no doubt, saved from oblivion by the fact of its inclusion in his works. The only possible justification of the proceeding is afforded by success. Among the minor instances of appropriation by Handel of other men's themes, it has been alleged that the popular air known as the "Harmonious Blacksmith," which figures (with variations) in Handel's Suites de Pieces, was the composition of one Wagon, or of some still older and less known composer. There was published in Paris a version of it, adapted to words by Clement Maro, which was said to be its original form; but no copy of the air, in any form, is extant of an earlier date than the set of Suites de Pieces, in which it appears. In fact it cannot be proven that it is not the work of Handel.

Musical plagiarism, in any case, is hard to define. The gamut is limited; similarity of thought is frequent and coincidence of expression must be sometimes inevitable between composers of the same period. Justification, again, can only be afforded by success. In this connection one is strongly reminded of what the poet Heine said of the philosopher Schelling, who had complained that Hegel had stolen his ideas. "He was like a shoemaker accusing another shoemaker of having taken his leather and made boots of it." Nothing is more absurd than the assumed rigidity of property in ideas. Hegel certainly used many of Schelling's ideas in his philosophy, but Schelling himself never could have done anything with them.—Ex.

GERMANIA THEATRE.



ALEXANDER WURSTER.

The third month of the season at the pretty Germania Theatre opens on the 10th of November, with one of the most promising of attractions. The birthday of the favorite of German poets, Friedrich von Schiller, will then be duly celebrated. At first Schiller's comedy, "The Princess Turan Todt" (the only one of Schiller's plays which has not been heard here), was selected, but director Alexander Wurster decided, as the comedy requires extensive scenic property which could not be procured in time, to substitute in its stead Laube's five act drama, "Three Days of Schiller's Life," or "Die Karlsschüler."

The repertoire for the succeeding week is as follows: November 8th, "Adam and Eve," great burlesque in four acts by Manstied and Ely; November 9th, "Karlsschüler;" November 12th, "Crazy Wenzel;" November 19th, "Schiller III." by Wm. Shakespeare, "Solon's End," one of the latest plays of the renowned realistic writer Hermann Sudermann, will also be produced soon.

PADEREWSKI INTERVIEWED.

Paderewski recently visited England to play his new Fantasia, at the Norwich Festival, and fell into the hands of Mr. Sidney R. Thomson, who received an interview for *Black and White*. Mr. Thomson found the great pianist at his rooms, and describes thus the interview in part:

"You must forgive me if I am dull," said the pianist; "I have a horrible headache. I spent most of yesterday morning over the manuscript of the new book of songs Mr. Wilcox is just going to publish. Besides that, I have had a great deal to do with practising, and finishing my new Fantasia for Norwich. You see I really haven't touched a piano for the whole summer—not since I came back from America—and now I must make up for lost time. How much do I practice? Why, always. Sometimes play fifteen or sixteen hours a day. Once, in New York, I had to work up eight entirely distinct programmes in little over as many days, and then it was a case of seventeen hours daily. One must always be at it to keep the fingers right and the memory active."

"But," I objected, "how can you feel like that? I should think that such a tremendous amount of practice would do you no good, but exhaust you completely, and taking all the heart out of you."

"Well it is tiring; but I'll tell you my own harmless secret. It is playing billiards that has, literally, saved my life. If I walk or ride, or merely rest, I go on thinking all the time, and my nerves get no rest. But when I play billiards, I can forget everything else, and the result is mental rest and physical exercise combined."

We fell to talking of his marvellous technique, of which Lescetichsky certainly laid the foundation; but that foundation has been so much built over by Paderewski himself that the structure is practically his own. One thing has always puzzled me; those crashing chords with the right hand seemed to be delivered with the closed fist, but the force was apparently so great that it was strange that any human hand could deal them without dislocation.

"Of course I don't do them with my fist," said Paderewski, "and there's nothing wonderful about them. Sometimes I merely use my third finger—like this," and he showed me the closed hand, with the middle finger stiffened out, "and sometimes with the thumb, sideways."

"And you do not mind the force?" I asked, "nothing wonderful in it, though his hands are so delicate that an ordinary firm shake makes him wince; but he has a forearm of which Sandow might be proud, so perfect in its muscular development. His power, he assured me, is entirely nervous; though in this I think he must be mistaken."

When asked if the rumors were true regarding his retirement from public life, Paderewski said: "Certainly not." "It is quite true that I do not propose to play very much in public, but I have not the least intention of giving it up all together. For one thing, it is terribly exhausting, and for another, I want to be able to write more." Mr. Paderewski then went on to say that until he studied with Lescetichsky in 1886 he had no idea of really going in for the pianoforte as a soloist, and that since his career as pianist he has found very little time for composition. As is already known, he is engaged on an opera, the subject of which is partly Polish. While on the topic of Polish art in general, Mr. Paderewski, apropos of Polish music, said, "It's almost impossible to write any now-a-days. The moment you try to be national, everybody criticizes you that you are imitating Chopin, whereas the truth is that Chopin plagiarized all the most marked characteristics of our national music so completely, that it is impossible not to resemble him in externals, though your methods and ideas may be absolutely your own."

There is no doubt but that early morning is the best time for practice, especially such technical trouble as "scales and exercises"; many a little difficulty is almost unconsciously surmounted by a student in the morning which would still remain unconquered if attacked later in the day.

con fuoco.
a tempo.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

poco a poco cres. e

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

con moto.

appassionato.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

poco dim. riten.

a tempo

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

leggero.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of five systems of staves, each with a treble and bass clef. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Pedaling instructions are marked with "Ped." and a star symbol. Dynamic markings include "cres." (crescendo), "dim." (diminuendo), "sf" (sforzando), and "rit." (ritardando). The piece is in a key with one flat (B-flat) and a 4/4 time signature. The notation is arranged in a standard format for a piano score, with the right hand on the upper staff and the left hand on the lower staff.

con fuoco.

con fuoco.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1. 2. *dolce.* *dim.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

con espressione. *sempre legato.*

Ped. Ped.

simili.

Ped. Ped.

calando.

Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4 with fingerings 2, 5, 4. Bass staff has a slur over measures 1-4 with fingerings 1, 2, 1. Tempo marking: *marcato*. Pedal marking: *Ped.* with a star symbol.

Second system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4 with fingerings 3, 1, 2. Bass staff has a slur over measures 1-4 with fingerings 1, 2, 1. Tempo marking: *marcato*. Pedal marking: *Ped.* with a star symbol.

Third system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4 with fingerings 3, 2, 1, 2. Bass staff has a slur over measures 1-4 with fingerings 3, 4, 5. Tempo marking: *piu mosso*. Pedal marking: *Ped.* with a star symbol.

Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4 with fingerings 2, 1, 2. Bass staff has a slur over measures 1-4 with fingerings 2, 1, 2. Tempo marking: *f*. Pedal marking: *Ped.* with a star symbol.

Fifth system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4 with fingerings 2, 1, 2. Bass staff has a slur over measures 1-4 with fingerings 2, 1, 2. Tempo marking: *ff*. Pedal marking: *Ped.* with a star symbol.

ON THE BILLOWS.

Caprice-Etude.

Allegro. ♩. 72.

Charles Mayer. Op. 61.

sempre legato.
ff marcato.

simili

fz *pjo*

1474-G

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First system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-3 with a '3' above it. Bass staff has a forte *fz* dynamic. Pedal markings are present below the bass staff. A star symbol is at the end of the system.

Second system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-3 with a '3' above it. Bass staff has a forte *ff* dynamic. Pedal markings are present below the bass staff. A star symbol is at the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-3 with a '3' above it. Bass staff has a dynamic marking *atm.* (atmosphere). Pedal markings are present below the bass staff. A star symbol is at the end of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-3 with a '3' above it. Bass staff has a dynamic marking *pp* (pianissimo) and the word *leggero.* (light). Pedal markings are present below the bass staff. A star symbol is at the end of the system.

Fifth system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-3 with a '3' above it. Bass staff has a dynamic marking *cres.* (crescendo). Pedal markings are present below the bass staff. A star symbol is at the end of the system.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings 'Ped.' are present under the first and second measures. A flower-like symbol is placed between the two measures. The lyrics 'con - - - - - do. - - - - -' are written below the treble staff.

Second system of musical notation. Continues the melodic and harmonic development. The right hand has intricate fingerings (1, 2, 3, 4) and slurs. The left hand continues with chords and single notes. Pedal markings 'Ped.' are present under the first, second, fourth, and sixth measures. A flower-like symbol is placed between the second and third measures, and another between the fourth and fifth measures. The dynamic marking 'cres.' (crescendo) appears in the sixth measure.

Third system of musical notation. The right hand continues with complex melodic patterns. The left hand features a series of chords. Pedal markings 'Ped.' are present under the first, third, fourth, and sixth measures. A flower-like symbol is placed between the second and third measures, and another between the fourth and fifth measures. The dynamic marking 'ff' (fortissimo) appears in the fourth measure, along with the instruction 'con fuoco.' (with fire).

Fourth system of musical notation. The right hand continues with complex melodic patterns. The left hand features a series of chords. Pedal markings 'Ped.' are present under the first and third measures. A flower-like symbol is placed between the second and third measures. The dynamic marking 'ff' (fortissimo) appears in the sixth measure.

Fifth system of musical notation. The right hand continues with complex melodic patterns. The left hand features a series of chords. Pedal markings 'Ped.' are present under the first and third measures. A flower-like symbol is placed between the second and third measures. The dynamic marking 'ff' (fortissimo) appears in the sixth measure.

First system of musical notation. The treble staff contains a complex melodic line with numerous slurs and fingerings (e.g., 2 4, 4 3, 2 3 1, 2 4, 3 1 3, 2 4, 1 3, 2 3, 1). The bass staff features a simpler accompaniment. Pedal markings 'Ped.' are present under the first and second measures. The tempo/dynamics marking 'poco a poco diminuendo.' is centered above the staff.

Second system of musical notation. The treble staff continues the melodic line with slurs and fingerings (e.g., 1 3 4, 1 3 4, 1 3 4). The bass staff has a steady accompaniment. Pedal markings 'Ped.' are present under the first, second, and fourth measures.

Third system of musical notation. The treble staff continues the melodic line with slurs and fingerings (e.g., 1 3 4, 1 3 4, 1 3 4). The bass staff has a steady accompaniment. Pedal markings 'Ped.' are present under the first, second, third, and fourth measures.

Fourth system of musical notation. The treble staff continues the melodic line with slurs and fingerings (e.g., 1 3 4, 1 3 4, 1 3 4). The bass staff has a steady accompaniment. Pedal markings 'Ped.' are present under the first, second, third, and fourth measures. A dynamic marking 'fz' (forzando) appears in the third measure of the bass staff.

Fifth system of musical notation. The treble staff continues the melodic line with slurs and fingerings (e.g., 1 3 4, 1 3 4, 1 3 4). The bass staff has a steady accompaniment. Pedal markings 'Ped.' are present under the first, second, third, and fourth measures. The tempo/dynamics marking 'poco cresc.' is centered above the staff.

Musical score for piano, page 6. The score consists of five systems of staves. The first system begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The first staff of each system contains a treble clef staff, and the second staff contains a bass clef staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Pedal markings ("Ped.") and asterisks are used throughout. The piece concludes with a double bar line and the number 1474.

Dynamics and markings include: *mf*, *poco dim.*, *leggerissimo*, *f*, *do*, *dim.*, *poco a poco*, *ppiu f*, and *1474*.

1474

MAZURKA.

NOI.

T. L. Rickaby. Op. 8.

Allegretto. $\text{♩} = 126$.

The musical score is written for piano and consists of five systems of music. Each system contains two staves (treble and bass clef). The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 126 beats per minute. The score includes various musical notations such as slurs, ties, and fingerings (1-5). Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). Pedaling instructions are marked as 'Ped.' with a star symbol. The score concludes with a double bar line and a key signature change to one flat (F major).

3

mf

p

f

accel. - e - cres.

rit.

f

34 - 2

MAZURKA.

NO II.

T. L. Rickaby. Op. 8.

Allegretto. ♩ = 126.

The musical score is written for piano and consists of four systems. Each system contains a treble staff and a bass staff. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 126 beats per minute. The score includes various musical notations such as notes, rests, and fingerings. Pedal markings (Ped.) and asterisks (*) are placed below the bass staff in each system. The score is numbered 35-2 at the bottom.

dolce.

p *mf*

Ped. ✱

p *mf*

Ped. ✱

ritard.

p *mf*

Ped. ✱

a tempo.

p *mf*

Ped. ✱

p *mf*

Ped. ✱

WALZER.

Nº III.

T. L. Rickaby. Op. 8.

Vivo. ϕ . - 80.

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *pp*, and *mf*. Pedal markings *Ped.* are present throughout. The piece is in 3/4 time and D-flat major.

[illegible]

REVEIL DES FÉES.

(AWAKENING OF THE FAIRIES.)

Scherzo.

Charles Mayer.

Vivo leggiero. ♩ = 80.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 6/8. The tempo and character are indicated as 'Vivo leggiero' with a quarter note equal to 80 beats per minute. The score is divided into four systems. The first system includes a piano (p) dynamic marking and a pedal (Ped.) instruction. The second system features a crescendo (cres.) and a piano (p) dynamic. The third system includes a piano (pp) dynamic and a piano (p) dynamic. The fourth system includes a piano (p) dynamic, a crescendo (cres.), and a pedal (Ped.) instruction. The score concludes with a double bar line and a star symbol.

1493 - 3

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f *p dolce.* *pp*

f *dim.* *p*

marcato il canto. *pp* *p dolce e cantabile.*

dim. *Pedal.*

Pedal.

This page contains six systems of musical notation for a piano piece. The notation is written for the right and left hands on grand staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is characterized by intricate fingerings, often indicated by numbers 1-5 above or below notes. Dynamic markings include *p* (piano), *pp* (pianissimo), *cres.* (crescendo), *f* (forte), *dim.* (diminuendo), and *ppp* (pianissimissimo). Pedal markings are present, with some indicating a sustained pedal point. The piece concludes with a final chord marked *ppp* and a *Ped.* instruction.

System 1: *p*, *Ped.*

System 2: *p*

System 3: *pp*, *p*, *Ped.*

System 4: *cres.*, *f p dolce.*

System 5: *ppp*

System 6: *dim.*, *ppp*, *Ped.*

LA GAZELLE.

3

Rondo élégant.

Charles Mayer.

Allegretto grazioso. ♩ 92.

The musical score is written for piano and voice. It begins with a treble and bass clef, a key signature of two flats (B-flat major), and a 2/4 time signature. The tempo is marked 'Allegretto grazioso' with a quarter note equal to 92 beats. The piano part is highly technical, featuring many triplets and sixteenth-note runs. Dynamics range from *f* (forte) to *pp* (pianissimo). The vocal part enters in the second system with the lyrics 'cres - - - - - cen - - - - - do.' and continues in the third system. The score concludes with a 'Ped.' (pedal) marking and a double asterisk.

Giacoso.



[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next four measures. The music is written for a grand piano, with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The first measure of the second system is marked with a forte 'f' dynamic, and the subsequent measures are marked with a 'dim.' (diminuendo) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. The piece concludes with a final chord in the second measure of the second system.

[illegible]

Musical score for "The Rose Tree" in 4/4 time. The score is written for piano (Piano) and voice (Soprano). The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score consists of two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The piano part features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The voice part has a simple, melodic line. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo marking "Allegretto" is written in a stylized font. The key signature is indicated by a flat symbol on the B line. The time signature "4" is written at the bottom. The score is labeled "The Rose Tree" at the top.

Musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and fingerings. Dynamics include *f*, *ff*, *p*, *cres.*, *dim.*, *a tempo.*, *riten.*, *com anima.*, *sf*, and *ff*. Performance instructions include *Ped.* (Pedal), *riten.* (ritardando), *a tempo.* (return to tempo), *com anima.* (with spirit), and *sf* (sforzando). The score is marked with a key signature of one flat and a time signature of 4/4.

System 1: *f*, *Ped.*, *☆*. Fingerings: 1 2 3, 3 2 3, 3 2 3, 3 2 3.

System 2: *ff*, *f*, *p*, *cres.*, *cen.*, *Ped.*, *☆*. Fingerings: 2 3 2, 2 4 3 2 4, 2 4 3 2 4, 2 4 3 2 4.

System 3: *do.*, *f*, *dim.*, *Ped.*, *☆*. Fingerings: 2 3 2, 2 4 3 2 4, 2 4 3 2 4, 2 4 3 2 4.

System 4: *cres.*, *Ped.*, *☆*. Fingerings: 2 3 2, 2 4 3 2 4, 2 4 3 2 4, 2 4 3 2 4.

System 5: *a tempo.*, *riten.*, *Ped.*, *☆*, *Ped.*, *☆*, *Ped.*, *☆*, *Ped.*, *☆*. Fingerings: 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1.

System 6: *com anima.*, *sf*, *ff*, *Ped.*, *☆*, *Ped.*. Fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

THE PROPOSAL.

WERBUNG.

Hubbard T. Smith.

Moderato ♩ = 100

Der Ep. heu liebt der Ul. me Stamm, Das
The vio - let loves a sun - ny bank, The

Veil. chen liebt den sonn'gen Rain; Die Primmel liebt den Wie. sen. grund, Doch
cow slip loves, she loves, the lea; The scar - let creep - er loves the elm, But

ich, ich lie. be dich al. lein! Ich tie. be dich! Ich lieb'ich tie. be dich!
I love thee, but I love thee, but I love thee, but I, yes I, love thee!

789 - 3

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Der Son - nen strahl küsst Berg und

The sun - shine kis - ses mount and

Thal, Es küsst die See der Ster - ne Schein; Es
vale, The stars they kiss, they kiss, the sea; The

küsst der West den duftgen Klee, Ich küss' küs - se dich, ich
west winds kiss the clo - ver blooms, But I kiss, kiss, thee, but

küss' küs - se dich, ich küs - se dich. Die
a tempo
I kiss, kiss, thee, but I kiss thee! The

Bie-ne freit der Li-lie Kelch, Der Gold-fink freit sein Weüchen sein; Des
or-iole weds his mottled mate, The li-ly weds, yes weds, the bee! Heav'n's

Ped. * Ped. * Ped. * Ped. *

Himmels Rund die Er-de freit, Doch ich, darf ich dein Frei-er sein? Darf
mar-riage ring is round the earth, Shall I wed thee, shall I wed thee! Shall


Ped. * Ped. * Ped. * Ped. *

ich dich frein! Darf ich dich frein! Darf
I wed thee! shall I wed thee! shall

Ped. *

ich dich frein! Darf ich, darf ich, dich frein!
I wed thee! shall I, shall I, wed thee!

Ped. Ped. Ped. *



PREFACE.

At the very threshold of my professional career, it was my good fortune to be the friend and pupil of the lamented Gottschalk, perhaps the most consummate master of the piano pedal the world has ever seen, and to accompany him on several of his tours, during which I repeatedly appeared with him in concert in piano duos for two pianos. In this way I received the benefit, not only of his example and tuition, but also that of careful, joint practice with him. Thus I very early learned that one of the great secrets of successful piano playing consists in the skillful use of the pedal. This fact, to a great extent, shaped my subsequent study and practice, and that not without results, if I may be so vain as to take as deserved the half of the encomiums which competent critics have granted to my performance on the piano.

It would ill become me to rehearse these praises, but it may be permitted to me to repeat in print what I have so often said by word of mouth: that the qualities of unusual clearness, purity of tone, etc., which have been attributed to my playing, were very largely due to correct, artistic pedalling. Colleagues, teachers and former pupils, who said (what I would not gainsay) that they had sought in vain through all accessible piano literature for practical suggestions concerning the use of the piano pedal, such as I had given them, have again and again entreated me to publish a "School of the Pedal."

In publishing the present work, therefore, I yield to these pressing requests, not claiming that I have discovered or invented anything new in the use of the pedal, but believing that here, for the first time, there will be found a systematic exposition of the pedal practice of the great pianists, and hoping that, in respect to this important branch of piano playing, this exposition may become, for the learner a daily guide, and for the teacher a friendly helper in the discharge of his arduous duties.

CHARLES KUNKEL.



If one will search the "Piano Schools" extant for some guidance as to the proper use of the pedal, he will find that, aside from the statement that the pedal must be released when the harmony changes, the instruction they contain upon this subject amounts to little more than the assertion that he who has talent will use the pedal correctly; he who has not, will use it incorrectly.

As the very large majority of pianists believe they have talent, such statements can only tend to confirm evil habits already acquired and to fix in the mind of the learner the belief that the use of the pedal is after all a mere matter of taste.

Then when they hear such consummate masters of pedaling as L. M. Gottschalk, I. J. Paderewski, S. Thalberg, Dr. Hans von Buelow, Moritz Rosenthal, Carl Tausig, Eugene D'Albert, Franz Liszt, Franz Rummel, Anton Rubinstein, Julia Rive-King, etc., they naturally attribute the wonderful effects these virtuosos produce, through skillful pedaling, to the "divine afflatus" of genius—a something inborn that cannot be acquired. The sooner the learner rids his mind of such false impressions the better it will be for him.

Piano playing is not only an art, it is an exact science; and while it is true that no amount of tuition will give one genius, it is quite as true that there is no mystery about a correct performance upon the piano—even the performance of a genius—and that such a performance can be analyzed, and general principles can be deduced from such analysis.

This is particularly true of the element of correct pedaling. Of course, correct pedaling will not make one a piano virtuoso any more than correct speech will make one an orator; but there can be no excellence of planism without correct pedaling, precisely as there can be no excellence of oratory without grammatical accuracy, and correctness in each can be acquired by any one with a moderate amount of understanding and assiduity.

In saying this, however, the writer would not be understood to imply that when once the principles of correct pedaling have been acquired, their application is a mere matter of routine.

A number of years ago, the writer was conversing with Anton Rubinstein upon the subject of the pedal, when this master among masters said: "Of all the elements of a correct performance upon the piano I consider the proper use of the pedal as most difficult to acquire and to impart. It pertains strictly to the higher art of piano playing. The best of us have room for improvement in that direction. If, as I believe, we have not yet heard the best of which the piano is capable, it is because the artistic possibilities which lie in the pedal have as yet not been fully understood by either pianists or composers for the piano."

These words of the great pianist are as true as modest, and correctly state both the scope and importance of the pedal. In answer to the question, "When should the pedal be studied?" the author would say that his experience as teacher for upwards of thirty-five years has taught him that the study of pedaling should go hand in hand with that of piano playing; for, if a pupil be bright enough to play with the fingers and make progress, the plea that he is too stupid as yet to take up the pedal will certainly not be entertained. Any pupil, it will be admitted, who has learned to play a piece correctly with the fingers, can also learn the artistic use of the pedal. The deferring of it to some later period of perhaps three or four years is a deplorable mistake, on a par with that of beginning to bend a tree after it has become fixed in its growth. When teachers forbid their pupils to use the pedal, it is generally due to the blissful ignorance they possess upon the subject. The author's method with pupils has been as follows: when a pupil has mastered the technical difficulties of a piece fluently, to then add the pedal. Thus proceeding, artistic piano playing progresses step by step with that of mere dry mechanical finger work. The pupil learns that passages which before sounded dry and disconnected, receive by the proper use of the pedal a smoothness and connection that charm him and add to his playing what the sun adds to the day, when his countless rays break through the clouds, transforming and enriching all around. Fully nineteen-twentieths of amateur pianists—and not a few professionals—serve as "horrible examples" of the misuse of the pedal. Let us illustrate:

Play the following five simple chords in Example I. with pedal down throughout, as most amateurs would, and the effect as noted in Example II. is heard:

Example I.

Example II.

The musical notation consists of two staves, treble and bass clef, in common time (C). Example I shows five simple chords in C major: C4-E4-G4, F4-A4-C5, G4-B4-D5, E4-G4-B4, and C4-E4-G4. Example II shows the same chords with a more complex, flowing accompaniment in the right hand, demonstrating the effect of the pedal.

Then play them as given in Example III., employing the pedal at the striking of each note, and the effect as noted in Example IV. is heard. The pedal notation in Example III. is that usually but incorrectly given by composers.

Example III.

Example IV.

Example III shows a sequence of chords in C major: C4-E4-G4, F4-A4-C5, E4-G4-Bb4, A4-C5-E5. The pedal point is C4. Example IV shows the same sequence with a more complex, wavy pedal line. Pedal notation is indicated by 'Ped.' and an asterisk.

It may be here remarked that the prime reason of this misuse of the pedal is found in the fact that many teachers either do not understand its scientific relation and necessity to the piano, or are too careless to instruct their pupils in its correct use. Pupils of such teachers, then, soon discover that when the pedal is pressed down by the foot, the action, *i. e.*, the resistance of the piano key to the stroke of the finger, becomes less, and consequently demands less effort in striking, a fact the pupils with weak, untrained fingers take advantage of.

The bearing of the pedal on the piano is as follows: When the pedal is pressed down, the damper springs which press the dampers on the strings are all forced back, and are therefore not acted upon by the keys of the piano, making the touch or action more yielding.

Now play the chords as given in Example V. without pedal, and it will be seen that they lack smoothness and sonority, as a break occurs in passing from one chord to another; or as in Example VI. with the pedal, which is released on the second and fourth quarter,

Example V.

Example VI.

Example V shows the same sequence of chords as Example III but without the pedal. Example VI shows the same sequence with the pedal released on the second and fourth quarters. Pedal notation is indicated by 'Ped.' and an asterisk.

and it will be found that the result in each example, V. and VI., is the same, thus:

Example VII.

Example VII shows the same sequence of chords as Example III, but with a different pedal technique, resulting in a smoother sound. Pedal notation is indicated by 'Ped.' and an asterisk.

Now play Example VIII.



and be as precise in using the pedal as you would in playing the notes. Observe that the pedal is here used after the striking of the chords, and is to be raised at the moment the next chord is struck, that is, where the rest or star appears. A comparison of results will plainly indicate what is meant when the importance of correct, artistic pedaling is spoken of.

If the artistic use of the pedal in the playing of a few simple chords produces so marked an effect, it is easy to understand the importance of artistic pedaling in compositions of the masters, whose correct interpretation often depends solely upon this same artistic use of the pedal!



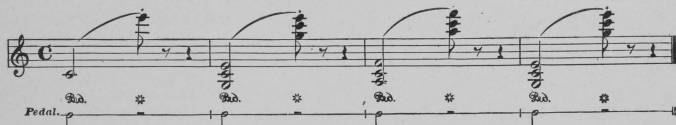


The Chief Uses of the Pedal.

The chief uses of the pedal are three:

1. To connect, legato, tones that cannot be connected with the fingers alone.

Example I.

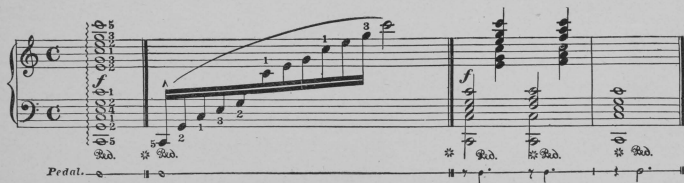


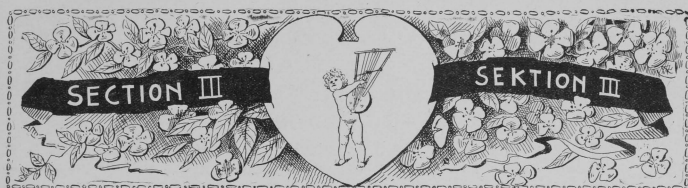
2. To sustain a number of tones in order to produce orchestral effects.

Example II.

Or thus: Example III., same in effect.

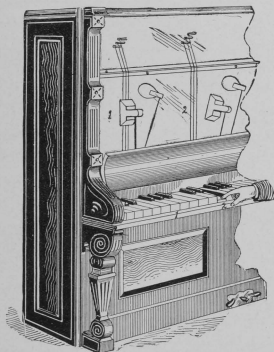
Or thus: Example IV.





The Pedal as a Means of Prolonging the Tone beyond the time the Key is held down by the Finger.

Every key struck upon the piano produces a tone which continues to sound as long as the finger holds down the key, that is, as long as the string vibrates.



When the finger strikes the key a damper is lifted simultaneously from the string, permitting it to vibrate.

See cut showing hammer, damper, etc. Figure 1 shows the damper on the string. Figure 2 shows the damper lifted from the string while the finger presses down the key.

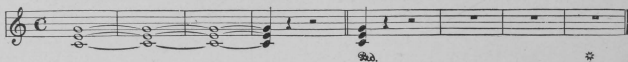
If the finger is removed from the key, the tone ceases, because the damper falls back upon the string, thus stopping its vibrations.

If the pedal is pressed down with the foot, all the dampers are raised from the strings. When a key is struck its tone will continue to sing as long as the foot presses down the pedal (providing the string vibrates that long), no matter whether the finger remains upon the key struck or not.

Hardly anyone can tell solely by hearing, whether the following chord is sustained by the fingers, which remain upon the keys, as in Example I.; or by the use of the pedal (the fingers having been withdrawn), as in Example II.

Example I.

Example II.



This shows that when the foot presses down the pedal, raising the dampers from the strings, it is immaterial whether the finger is lifted after having struck the key, or remains upon the key. The pedal is therefore the means of indefinitely prolonging any short note, if so desired. It is necessary for a finger to remain upon the key only when a tone is to continue singing after the pedal has been released.



The Singing of Notes after the Pedal has been Released.

In Example III., the pedal sustains all the notes of the accompaniment—E and G—up to the third measure, when it is released; the finger must therefore remain upon the key C, the melody note (whole note), so that it may continue to sing while the chords of the accompaniment are being played in the third or fourth measure; or the passage may be played as indicated in Example IV., sustaining the notes of the accompaniment with the fingers, using no pedal.

Example III.

Example IV.



Whether one holds down the keys of the whole notes—E and G—of the accompaniment in Example IV. their full time value (until the third measure), or only during the time value of a quarter note, as shown in Example III., using the pedal, the effect is the same. The only key upon which the finger must remain is the melody note C, which is to continue to sing beyond the use of the pedal. This being the case, the pedal enables the player to make a "singing rest" (see Section V., page 17, Singing Rest), which either permits the withdrawing of the fingers, or sets them at liberty for other work. The great advantage to be gained by the skillful use of the "singing rest" is that it enables the fingers to do double and triple work.

The "singing rest" is, then, the chief feature in which the modern piano literature differs from the old; for most of the noticeable piano effects demanded by the piano compositions of the present time imperatively require the artistic use of the pedal.

As no string can vibrate when the damper is upon it, it follows that, in respect to volume of tone, the piano is at its best when the damper is removed from the strings, so as to permit them to vibrate. This is a surface fact known to the veriest tyro.

Unfortunately, that is all generally known about it, and as a result we have the common habit of using the pedal as if it were the swell pedal of an organ, in violation of good taste and ignorant defiance of all harmonic laws.

Anyone can put his foot down upon the pedal and make the strings sing (vibrate); it is to stop their singing at the proper time, so as to avoid the blurring of harmonies foreign to each other, that knowledge and careful practice are needed.






Pedal Notations.

Many characters have been employed to indicate the use of the pedal, that is, to show where it is to be pressed down with the foot (lifting the dampers from the strings) and where it is again to be released (permitting the dampers to fall on the strings).

Of the many characters, the following are the most used:

ped. to lift the dampers from the strings.

* to check the vibration with the damper,

Or  to raise the dampers from the strings as long as the line continues.

As none of these, however, are as explicit as notes and rests in indicating the use of the pedal, since their time value can not be misunderstood, I will chiefly make use of them in this work, though using also the familiar *ped.* and *.

Example showing various pedal notations.



Pedal. No I. 

No II. *ped.* * *ped.* *

No III. 

No IV. 

The pedal notation No. 1. shows in measure one a whole note, hence the foot presses down the pedal, raising the dampers from the strings during the entire measure; while measure two has a half rest and a half note, hence the pedal is released on the first two quarters and pressed down for the third and fourth quarters. Measure three has a half and a quarter rest and a quarter note, demanding that the pedal be released for the first three quarters, and used for the fourth quarter; measure four has a quarter rest and a dotted half note, signifying that the pedal is released on the first quarter, and employed for the second, third and fourth quarters.

Notations II., III. and IV., unless engraved very carefully, will always be confusing to the student who does not possess the necessary knowledge of harmony to use the pedal correctly. Ninety-nine pieces out of every hundred published, not excepting the best European editions, contain careless pedal notations.

It is taken for granted that persons who study this pedal school are familiar with the rudiments of music, which I omit.



Pedal Exercises for the Foot alone.

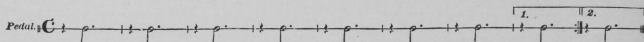


Place the heel of the foot on the floor and let the toe of the foot rest on the pedal, without, however, pressing it down. When the pedal is to be used, press it down with the toe of the foot; in releasing the pedal, carefully avoid lifting the tip of the foot from the pedal, as a neglect to heed this rule will necessitate a replacing of the toe—a course that creates noise (clicking). Thus used, the action of the foot proceeds from the ankle, which is not unlike the action of the wrist in striking octaves. This is the only method which enables one to use and release the pedal with rapidity. Many

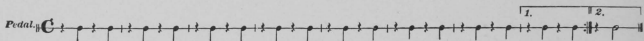
of our best pianists mar their otherwise beautiful playing by failing to keep the toe of the foot always in contact with the pedal. The improper use of the pedal is noticeable on nearly every piano by scratches made by the toe of the shoe on the wood work.

In the following pedal exercises press down the pedal, giving it the time value represented by the notes the same as if a single note were repeated and struck on the key with the finger. Remember, in these pedal exercises, no note is to be played upon the piano keyboard. As in rudimental piano playing, count aloud in practicing these studies.

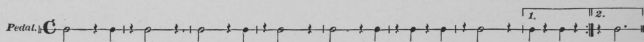
Exercise I.



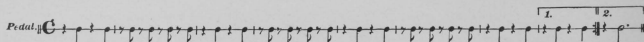
Exercise II.



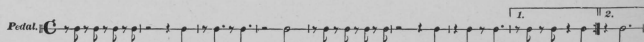
Exercise III.



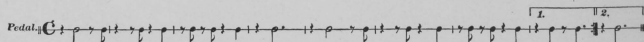
Exercise IV.



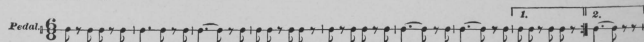
Exercise V.

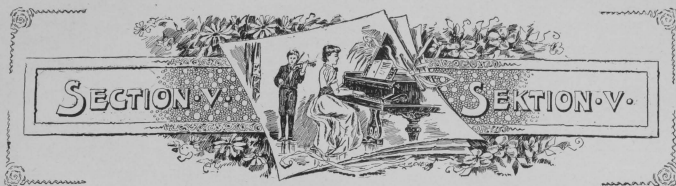


Exercise VI.



Exercise VII.





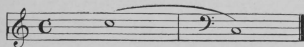
Singing Rests.

In commencing the studies for the foot and hands together, let us briefly examine the advantages a pianist gains by the sustaining of a note or chord with the pedal, while the hand rests or moves to a distant position.

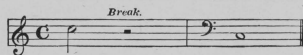
The time allowed to the hands by the pedal to move to a distant position, or to rest while the pedal sustains the notes, I will term a "singing rest." This "singing rest" afforded by the pedal is used to connect, legato, notes at such a distance from each other that cannot be spanned by the hand, or to afford a rest to the hand in cases where its retention on large extended chords would tire it.

Example I. represents notes which can not be spanned by the hand, producing the effect (if played without the pedal) as shown in Example II., and discovering a break (pause) of a half rest in passing from the C in the treble to the C in the bass.

Example I.

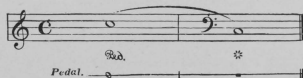


Example II.



The same notes connected perfectly legato, with the aid of the pedal.

Example III.



Example IV. shows chords which would tire the hands if sustained by the fingers. In Example V. the pedal sustains the chord, allowing the hand to rest. In the case of small hands, a great relief.

Example IV.



Example V.



The bridging of the break (pause), as shown in Example III, or the resting of the hands as illustrated in Example V., creates the "singing rest."

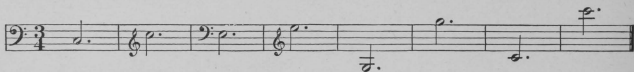
From the above it is evident that the pedal is the only means of resting the hands in extended chords; or of establishing a perfect legato between distant notes.



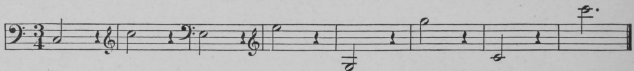
Connecting a Series of distant Notes, Legato, with the Pedal.

Play the following strain without pedal, and it will be observed that the hand, passing from one note to another, causes the note to make a pause (break) of one quarter.

Example VI.

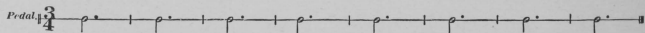


Example VII. Effect:

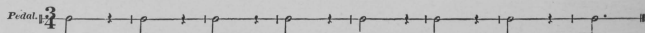


Now play the following Example for the pedal, and it will be seen that the pedal also loses its value of time (one quarter) between releasing and using it again.

Example VIII.



Example IX. Effect:



Now it is obvious, as shown in Examples VII. and IX., that if the finger be withdrawn from the note and the pedal released, both at the same instant, the note will cease to sing. To avoid this, the withdrawing of these two factors (pedal and finger) must be so timed that the one or the other always sustains the note.

To accomplish this, strike first with the finger, and then use the pedal; as soon as the pedal has been pressed down, the finger in turn is released from the key to strike the next note; at the very instant the next note is struck, the pedal is released, and so on.

Correct mode of pedaling, Example VI., avoiding the cessation of the tones in passing from one note to another.

Example X.

Pedal.

In the same manner that distant notes may be played perfectly legato (connected) by the artistic use of the pedal, one can also connect, legato, entire chords that could not be thus connected by means of the fingers alone.

Example XI.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written in a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the first measure, and 'The Rose Tree' is written below the second measure. The score is labeled 'Pedal.' at the beginning of the first system.

Observe the effect of Example XI. (the running into each other of chords), if the pedal is used faultily with the striking of each chord.

Example XII.

Use the pedal in Example XIII. your own way, and try to produce a legato without blurring or detaching the chords. Then play the passage as noted with artistic pedaling and observe the effect.

Example XIII.

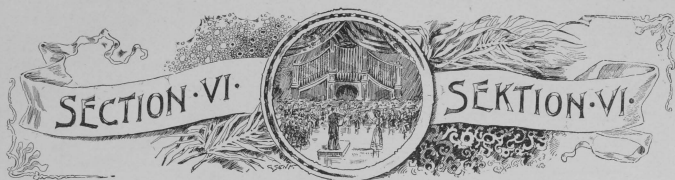
Crave. (Very Slow.)

Beethoven.

The pedal illustrations, Examples X., XI. and XIII., lead us to formulate that the rule of the greatest practical importance, the essence of artistic pedaling, is after pedaling (the pedal alternating with the striking of the notes), so that no break may be noticeable from note to note, or chord to chord. Hence, if a series of notes or chords, distant from each other, are to be connected legato, and this can only be done by the use of the pedal, the pedal must always be pressed down after the note or chord has been struck, otherwise there will be breaks between the notes or chords, or the harmonies will be blurred.

Having now explained the scientific principles of artistic pedaling, which are the basis of all pedal effects and good pedaling, we will at once proceed to put them into practice, explaining, from study to study, in detail, in a practical manner the demands made upon the pedal by the great composers.





Pedal Exercises in connection with the Hand.

Exercises showing how the effect of whole notes can be produced through the artistic use of the pedal, even though the fingers be withdrawn from the key the value of a quarter note, a half note, or three quarters.


In these exercises the C major scale is played perfectly legato, although the second finger be withdrawn from the key the value of a quarter note, a half note, or three quarters.


EXERCISE 1.

Strike the first note C and sustain it the value of three quarters, as noted (no longer), then lift the finger from the key on the fourth quarter, making ready to strike the next note.

The foot presses down the pedal on the third quarter, and holds it down during the value of a half note. It is released at the beginning of the next measure as demanded by a half rest, simultaneously with the striking of the next note D, thereby connecting the notes C and D perfectly legato, as if they were written whole notes, notwithstanding the fact that a quarter rest separates them.

Dotted half notes converted by the aid of the pedal into whole notes.

Pedal. 

Pedal. 

EXERCISE II.

Making a rest of two quarters between each note struck by the finger, and still producing the effect of whole notes.

The pedal is in this exercise employed on the second, third and fourth quarters of the measure, and always released on the first quarter of the measure.

The use of the pedal on the second quarter is here necessary, as the note is only sustained by the finger the value of a half note.

Half notes converted by the aid of the pedal into whole notes.

EXERCISE III.

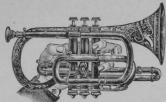
Quarter notes producing the effect of whole notes in connection with the use of the pedal, notwithstanding the finger be lifted from the key at the second quarter.

The pedal must be employed at the second half of the first quarter of each measure, as the finger is lifted from the key on the second quarter, the pedal being kept down the value of seven eighths, viz.: an eighth and a dotted half note tied.

Quarter notes converted by the aid of the pedal into whole notes.

Before proceeding further the student will continue to practice the foregoing three exercises until the use of the pedal, as noted, no longer offers any difficulty in connecting the notes legato, no matter whether the exercises are played in slow or fast time.

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